DOCUMENT RESUME

ED 168 085 CS 502 438

TITLE Uses and Effects of Television and Other Mass Media: Abstracts of Doctoral Dissertations Published in "Dissertation Abstracts International," October through December 1978 (Vol. 39 Nos. 4 through 6).

INSTITUTION ERIC Clearinghouse on Reading and Communication Skills, Urbana, Ill.

PUB DATE 78

NOTE 14p.; May be marginally legible due to small print

EDRS PRICE MF01/PC01 Plus Postage.

DESCRIPTORS Audiences; Changing Attitudes; Children; Childrens Television; Communication (Thought Transfer); Credibility; *Doctoral Theses; Elementary Secondary Education; Foreign Countries; Handicapped; Higher Education; Mass Instruction; *Mass Media; Merchandising; News Media; *Programing (Broadcast); *Television; *Television Commercials; *Television Research; Television Viewing

ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 16 titles deal with the following topics: children's reactions to television commercials and their associated products; an observational instructional analysis of "Sesame Street"; the effects of feedback in televised lectures on attitude change, source credibility, and speaker performance; a redefinition of television criticism; the perceived utility of the content of over-the-counter drug commercials; broadcasting in Iran; messages concerning food, eating behaviors, and ideal body image on network television; network television's coverage of international affairs from 1972 to 1976; "media Imperialism"; the influence of television on children's apprehension of stories; media reflections of the consumer movement; the use of broadcasting at the British Open University; audience influence on the programing of "Sesame Street"; the narrative capabilities of prose and film; and information characteristics and sex-role portrayal in television commercials. (FL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED168085

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Uses and Effects of Television and Other Mass Media:

Abstracts of Doctoral Dissertations Published in Dissertation Abstracts International, October through December 1978 (Vol. 39 Nos. 4 through 6)

Compiled by the Staff of

The ERIC Clearinghouse on Reading and Communication Skills

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
University Microfilms International
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

CS502438

The dissertation titles contained here are published
with permission of the University Microfilms International,
publishers of Dissertation Abstracts International
(copyright © 1978 by University Microfilms International),
and may not be reproduced without their prior permission.

This bibliography has been compiled as part of a continuing series designed to make information on relevant dissertations available to users of the ERIC system. Monthly issues of Dissertation Abstracts International are reviewed in order to compile abstracts of dissertations on related topics, which thus become accessible in searches of the ERIC data base. Ordering information for the dissertations themselves is included at the end of the bibliography.

Abstracts of the following dissertations are included in this collection:

Folkerts, Bonnie Jean

A STUDY OF THE REACTIONS OF YOUNG CHILDREN TO A SELECTED GROUP OF TELEVISION COMMERCIALS AND THE ASSOCIATED PRODUCTS

Hansra, Baljit Singh

APPLYING AN OBSERVATIONAL INSTRUCTIONAL ANALYSIS SYSTEM TO SESAME STREET-AN EXPLORATORY STUDY

Hay, Michael David

THE EFFECTS OF FEEDBACK IN TELEVISED LECTURES ON ATTITUDE CHANGE, SOURCE CREDIBILITY AND SPEAKER PERFORMANCE

Himmelstein, Harold Leonard

FIVE WRITERS ON VIDEO: TELEVISION CRITICISM REDEFINED

Jarvis, Dennis Joseph

THE PERCEIVED UTILITY OF THE CONTENT OF OVER-THE-COUNTER DRUG COMMERCIALS: A USES AND GRATIFICATIONS PERSPECTIVE

Kimiachi, Bigan

HISTORY AND DEVELOPMENT OF BROADCASTING IN IRAN

Kurman, Lois

AN ANALYSIS OF MESSAGES CONCERNING FOOD, EATING BEHAVIORS, AND IDEAL BODY IMAGE ON PRIME-TIME AMERICAN NETWORK TELEVISION

Larson, James Frederick

AMERICA'S WINDOW ON THE WORLD: U.S. NETWORK TELEVISION COVERAGE OF INTERNATIONAL AFFAIRS, 1972-1976

Lee, Chin-Chuan

"MEDIA IMPERIALISM" RECONSIDERED: THE HOMOGENIZING OF TELEVISION CULTURE

Leonard, Bonnie Downes

IMPAIRED VIEW: TELEVISION PORTRAYAL OF HANDICAPPED PEOPLE

Meringoff, Laurene Carol Krasny

A STORY A STORY: THE INFLUENCE OF THE MEDIUM ON CHILDREN'S APPREHENSION OF STORIES

Newsom, Douglas Ann Johnson

CREATING CONCEPTS OF REALITY: MEDIA REFLECTIONS OF THE CONSUMER MOVEMENT

Pedersen, Robert George

THE BRITISH OPEN UNIVERSITY: A STUDY IN BROADCAST EFFECTIVENESS

Poggi, Patricia May

AUDIENCE INFLUENCE ON THE PROGRAMMING OF SESAME STREET FROM 1969 THROUGH 1975

Reitz, Carolyn Lee

THE NARRATIVE CAPABILITIES OF PROSE AND FILM

Scott, Nan Elizabeth

THE RELATIONSHIPS AMONG INFORMATION CHARACTERISTICS AND SEX-ROLE PORTRAYAL IN NETWORK TELEVISION ADVERTISEMENT

A STUDY OF THE REACTIONS OF YOUNG CHILDREN TO A SELECTED GROUP OF TELEVISION COMMERCIALS AND THE ASSOCIATED PRODUCTS Order No. 7822401

FOLKERTS, Bonnie Jean, Ph.D. The University of Iowa, 1978. 210pp. Supervisor: Professor Jerry N. Kuhn

Problem

The purpose of this study was to obtain descriptive information regarding young children's reactions to television commercials and the products associated with these commercials. The basic descriptive mechanism used was that of comparison. The comparisons were made between the following groups:

1. First and fourth grade children.
2. Boys and girls in first and fourth grade.
3. Parents and children.
4. Children and a panel of nutritional experts.
5. Parents and a panel of nutritional experts.

The major determinants in establishing the effect of television commercials upon young children were the results obtained by administering a series of ten questionnaires These questionnaires were constructed by the researcher and the members of the Thesis Committee for this study. The administration of the questionnaires was accompanied by a viewing of each television commercial and a tasting experience with each advertised product.

Procedures

The study was conducted in the first and fourth grades of the Iowa City Community School District. The population sample numbered 150 children. The sample was composed of eighty children in first grade, forty-one girls and thirty-nine boys. In fourth grade there were seventy children, thirty-seven girls and thirty-three boys. Based on empirical judgment, it was assumed that a majority of the children came from middle-class homes.

The data was analyzed by computing the z-value for the comparison of two proportions. The normal distribution was used as an approximation of the binomial, and a level of significance of 5 percent was used.

Results

On the basis of the analysis of the data collected, the following results are presented:

1. A change in reaction to television commercials and the associated products does occur as children progress from first to fourth grade.
2. First graders want a product immediately after they have viewed the commercial. Fourth graders may or may not want the product at this time.
3. First graders do not necessarily think a product will taste good until they have actually tasted the product. Fourth graders hold generally the same opinion about the product's taste both before and after a tasting experience.
4. First graders respond strongly to a prize offered with a product.
5. Fourth graders respond strongly to the quality of a product promoted as being good for them.
6. The main character in a commercial exerts the most impact on fourth graders and girls in both the first and fourth grades in regard to their reactions to the commercials; however, boys indicate a higher consensus of agreement in their main character choices.
7. The impact of the main character does not relate to whether or not the child wants the promoted product.
8. As boys progress from first to fourth grade, they become more likely to believe that any product will be good for them.
9. As girls progress from first to fourth grade, they become less likely to believe that candy and gum will be good for them.
10. Both boys and girls in both grades prefer main characters in television commercials in the following order: animated cartoon characters, cartoon characters with more life-like characteristics, and non-cartoon live characters.
11. Parents, children, and nutritional experts consider pre-sweetened cereals to have a higher nutritional value than snacks, candy, or gum.
12. Children believe there is more nutritional value in snacks, candy, and gum than do parents or nutritional experts.

In summary, the results of this study reveal a variance between first and fourth graders, and between girls and boys in first and fourth grade in regard to their reaction to television commercials and the associated products.

The main character in the commercials were not found to relate to the aspect of desiring the advertised product. Animated cartoon characters were preferred by children rather than life-like characters.

Parents, children, and nutritional experts were in general agreement as they considered pre-sweetened cereals to have more nutritional value than snacks, candy, or gum.

APPLYING AN OBSERVATIONAL INSTRUCTIONAL ANALYSIS SYSTEM TO SESAME STREET—AN EXPLORATORY STUDY Order No. 7819609

HANSRA, Baljit Singh, Ph.D. The Ohio State University, 1978. 134pp. Adviser: Professor John C. Belland

The purpose of this study was to identify and describe instructional behavior patterns in the educational television program, Sesame Street. Five consecutive Sesame Street programs from June 6, 1977 to June 10, 1977 were selected, for this study, as a representative sample of Sesame Street production.

The Observational System for Instructional Analysis (OSIA) was used in modified form to analyze and describe the instructional behavior patterns observed in the Sesame Street program. Validity was established before data collection, and observer stability was checked during and after the completion of data collection.

The main research question was: what were the instructional behavior patterns in the educational television program, Sesame Street? Nine subquestions were developed to elucidate the main question.

Findings

In the five observed programs, the frequency of instructional episodes varied from 36 to 44 per program with $\bar{X}$ = 40 and S.D. = 2.9. The length of an episode ranged from ten seconds to 340 seconds with $\bar{X}$ = 85 seconds and S.D. = 67. The frequency of instructional events ranged from 2832 to 3333 with $\bar{X}$ = 3109 and S.D. = 182.

These programs were similar in that they manifested almost the same behavior chains. The two most frequently occurring chains were: 1) Puppets Substantive Initiation followed by Puppets Substantive Initiation (S4 Y S4) and, 2) Film and Animation Substantive Initiation followed by Film and Animation Initiation (Q4 Y Q4). The two behavior categories manifested most frequently were: 1) Film and Animation Substantive Initiation (Q4) and, 2) Puppets Substantive Initiation (S4). People, puppets and film and animation initiated ideas and information most frequently.

Subfunctions and subscripts were created and used as descriptors to characterize more completely the instructional behavior patterns discerned in the observed Sesame Street programs. The subfunction spoken behavior was discerned mostly in the behavior of people and puppets; whereas, the subfunction voice over the action was discerned mostly in film and animation.

There were primary and secondary subscripts used in this study. Each episode might or might not have a secondary subscript, but each episode did have one primary subscript. The subscript cognitive process occurred in most of the episodes.

Implications

By comparing the behavior patterns observed in Sesame Street programs with instructional research, and by assuming that children viewing Sesame Street identify with the actors, puppets or animated characters on the program, it seemed that the following statements may guide both further research and producers of children's television:

1. Repetition, variety and use of diversified teaching technique helps the child learn; 2. Extensive communication of facts and substantial expository communication by puppets, people, film and animation are effective for learning. 3. Extensive substantive initiation of ideas and information and extensive use of cognitive process in children's television are effective for learning in children; and 4. Insertion of song and music enhances memorization.

THE EFFECTS OF FEEDBACK IN TELEVISED LECTURES ON ATTITUDE CHANGE, SOURCE CREDIBILITY AND SPEAKER PERFORMANCE

HAY, Michael David, Ed.D. University of Southern California, 1978. Chairman: Professor William H. Allen

An experimental study was conducted which studied the effects of feedback in televised lectures on attitude change, source credibility ratings, and speaker performance. The theoretic rationale focused on four areas of research: communication feedback, contradicting evidence purported by numerous earlier studies considering instructional television production variables and the communication made through which a given message is transmitted, and energizing effects of audiences on speakers. Specifically, it was predicted: (1) a videotape presentation prepared before a studio audience would produce greater attitude change than the same videotape presentation prepared without a studio audience present, (2) a videotape presentation prepared before a studio audience would result in higher source credibility ratings (authoritativeness and character) than the same videotape presentation prepared without a studio audience present, and (3) the speaker in the videotape presentation prepared before a studio audience would produce higher speaker performance ratings from expert critics than the speaker in the videotape presentation prepared without a studio audience present.

Forty-six Ss and six expert critics participated in the experiment. All Ss and critics were randomly assigned to the two experimental conditions. A posttest only design was employed. The independent variable was studio audience with two conditions: studio audience present and no studio audience. The three dependent variables were: attitude change, source credibility ratings, and speaker performance.

Ss in the first condition saw and listened to a videotaped replay of a persuasive speech delivered before a live studio audience and a video camera. Ss in the second condition saw and listened to a videotaped replay of the same persuasive speech delivered to a video camera only. Three expert critics viewed the same videotaped speech at the same time as the condition one Ss did. The remaining three expert critics viewed the same videotaped speech at the same time as the condition two Ss did. The topic for both speeches was low ego-involving, advocating credit/no credit grading at San Diego State University.

Following the treatments in the two experimental conditions all Ss completed an identical questionnaire. The questionnaire was divided into two sections with a total of fifteen bipolar, semantic-differential scales design to measure attitude change and source credibility. The expert critics completed another identical questionnaire. The questionnaire was divided into four sections with a total of sixteen bipolar, semantic-differential scales designed to measure speaker performance. The results did not support the hypotheses. Studio audience presence did not affect any of the dependent variables.

The findings and conclusions of this study were discussed. It was suggested that the lack of differences between studio audience presence offers wider latitude and more options to the ITV producer/director. Future research suggestions include the question of using more than one camera to improve the nonverbal aspects of television through visual paragraphing, the effects of a verbally more active studio audience, and the effects of the studio audience being seen on screen. Questions were also offered regarding the use of color videotape, alternative speech topics, dependent variables, populations, and delivery methods for the speaker.

(Copies available from Micrographics Department, Doheny Library, USC, Los Angeles, CA 90007.)

FIVE WRITERS ON VIDEO: TELEVISION CRITICISM REDEFINED Order No. 7821179

HIMMELSTEIN, Harold Leonard, Ph.D. Ohio University, 1978. 369pp. Director of Dissertation: Dr. Charles E. Clift III

This investigation accomplishes the following: (1) redefines "television criticism" by incorporating discussion of broadcast television into a larger video context which includes broadcast television, artists' video, and community video documentary; (2) develops a critic paradigm applicable generally to writers about art and applies that paradigm to writers about video; and (3) examines how various writers about video representing the various categories of the critic paradigm discourse about video, perceive their roles and influence as writers, and perceive the nature of their readerships. Such an approach broadens the horizons of what has traditionally been termed "television criticism" by examining in depth the writings of various individuals writing not only for the popular press but also in more obscure art and philosophic publications.

A survey of metacritical literature regarding art (i.e., those scholarly writings which attempt to explicate the premises upon which writers about art base their descriptions and evaluations of works of art) revealed some basic ideological consistency in the classification of writers, although the terminology used to categorize writers varied substantially. Factors producing a categorical differentiation among writers about art were determined to be (1) the basic focus of the writer's descriptions and evaluations of styles of making art, (2) the writer's perceived function or social role as a generator of cultural information, and (3) the writer's approach to a readership for whom the writer perceives he is writing.

Based upon principles of logic and categorization as classificatory tools, the survey of the metacritical literature produced five general types of writers about the arts: (1) the artist-critic, (2) the intellectual critic, (3) the academic critic, (4) the culture correspondent, and (5) the reviewer. These general types of writers about art formed the critic paradigm used in the research to examine writers about video.

A search was undertaken to determine whether there existed writers about video who adequately illustrated the various paradigm categories. Numerous writers emerged who fit well into each category. Certain writers were chosen as best illustrating each paradigm category. These writers are Douglas Davis, artist-critic; David Ross, intellectual critic; Horace Newcomb, academic critic; John J. O'Connor, culture correspondent; and Bernie Harrison, reviewer. A personal interview was conducted with these writers in an attempt to verify the plausibility of the critic paradigm as it applied to video. An evaluation of the writings of those individuals chosen as best illustrating the paradigm categories was combined with an examination of those writers' perceptions of their roles and influence and the nature of their readerships which emerged from the personal interviews.

It is concluded that the paradigm serves as a reasonable formal system through which to expand the metacritical evaluations of writers about video. The writers about video examined generally exemplify a particular category of the paradigm most of the time, although they may occasionally enter the grey areas between categories.

An evaluation of the writings of those individuals illustrating the critic paradigm categories as they relate to writing about video reveals that video is today being approached from numerous "critical" perspectives, each of which can be related to various aesthetic and non-aesthetic evaluative criteria. None of these perspectives is presumed to be necessarily of greater relative significance than the others. In fact, each of the perspectives seems well-suited to the perceived information needs of a particular readership.

THE PERCEIVED UTILITY OF THE CONTENT OF OVER-THE-COUNTER DRUG COMMERCIALS: A USES AND GRATIFICATIONS PERSPECTIVE Order No. 7817529

JARVIS, Dennis Joseph, Ph.D. Southern Illinois University at Carbondale, 1978. 354pp. Supervisor: Dr. L. Erwin Atwood

The role of televised over-the-counter (o-t-c) drug advertising in society is of current importance; indicated by recent Federal Communications Commission and Federal Trade Commission review. Employing a uses and gratifications theoretical design, this study investigated consumer perceptions of the utility of o-t-c drug commercial content.

Utility was defined in terms of Atkin's (1973) information utility model. From this model, extrinsic utility was defined as perceptions of (1) health care information utility and (2) advertised brand information utility; intrinsic utility was defined as the perception of entertainment. Needs, underlying the utility perceptions, were defined in terms of two psychological constructs: (1) internal versus external control of reinforcement (locus of control) (Rotter, 1966), and (2) personal values (Rokeach, 1973).

Following completion of a psychological inventory--which provided measures of 36 personal values and the locus of control personality characteristic--a convenience sample of 96 subjects viewed a videotape presentation of 25 televised o-t-c drug commercials. After each commercial, subjects evaluated independently, the respective advertisement for the perceived health care information utility, perceived advertised brand information utility, and perceived entertainment utility on a series of semantic differential scales. The semantic differential scale scores, for each utility concept, were summed to arrive at a total evaluative score. For each of the 25 commercials, therefore, there were three utility scores--two extrinsic and one intrinsic.

Three separate R-factor analyses were conducted on the three utility measures for the 25 commercials. This allowed for the delineation of the structures of utility. In each factor analysis five factors were generated. The total variance accounted for in the factor analysis on the health care information utility perceptions was 44%. Generally, those factors placing an emphasis on ingredients, dosage, or adult symptoms, and presented by a male, were perceived favorably by the subjects. The total variance accounted for in the factor analysis on the advertised brand information utility perceptions was 40%. Similar to the health care information utility analysis, those advertised brand information utility factors which emphasized ingredients or symptoms, and given by a male, were perceived favorably by the subjects. The total variance accounted for in the factor analysis on the entertainment utility perceptions was 50%. In this analysis only one factor, with a "humor" orientation, was perceived favorably by the subjects.

In order to ascertain whether there was a relationship among the three utility structures, subsequent to the factor analyses, similarity coefficients were computed across the three factor structures. The comparisons were the following: (1) health care information utility factors with advertised brand information utility factors, (2) health care information utility factors with entertainment utility factors, (3) advertised brand information utility factors with entertainment utility factors. In no comparison was a congruent relationship established. It was concluded, therefore, that perceptions of the three utility constructs were independent of each other.

Three stepwise multiple regression analyses were used to assess the relationship between the subjects' perceptions of utility and the locus of control. No significant relationship was observed between perceptions of health care information utility and the locus of control. Moderate relationships were observed between locus of control and perceptions of advertised brand information utility, and perceptions of entertainment utility. The variance accounted for in each case was 25% and 36%, respectively.

Three canonical correlation analyses were computed to assess the relationship between personal values and perceptions of extrinsic (health care information and advertised brand information) and intrinsic (entertainment) utility of the 25 o-t-c drug commercials. While significant canonical correlations were generated in each analysis, redundancy analyses indicated that the actual amounts of variance accounted for were low in magnitude. Less than 15% of the variance was accounted for in any of the three canonical analyses.

The results of the study indicate that the content of televised over-the-counter drug commercials can be analyzed in terms of a uses and gratifications model. As such, structures of extrinsic and intrinsic utility can be delineated and described. In the case of this study, these utility structures were not congruent with one another. Also, the locus of control personality construct and personal values were moderate to weak predictors of perception of utility.

HISTORY AND DEVELOPMENT OF BROADCASTING IN IRAN Order No. 7819860

KIMIACHI, Bigan, Ph.D. Bowling Green State University, 1978. 332pp.

Geophysical and geopolitical peculiarities of Iran have made it a land of international importance throughout recorded history, especially since its emergence in the twentieth century as a dominant power among the newly affluent oil-producing nations of the Middle East.

Nearly one-fifth the size of the United States, with similar extremes of geography and climate, and a population approaching 35 million, Iran has been ruled since 1941 by His Majesty Shahanshah Aryamehr. While he has sought to restore and preserve the cultural heritage of ancient and Islamic Persia, he has also promoted the rapid westernization and modernization of Iran, including the establishment of a radio and television broadcasting system second only to that of Japan among the nations of Asia, a fact which is little known to Europeans or Americans.

The purpose of this study was to amass and present a comprehensive body of knowledge concerning the development of broadcasting in Iran, as well as a review of current operations and plans for future development. A short survey of the political and spiritual history of pre-Islamic and Islamic Persia and a general survey of mass communication in Persia and Iran, especially from the advent of the telegraph is presented, so that the development of broadcasting might be seen in proper perspective and be more fully appreciated.

Iranian journals and other publications available only in Iran were reviewed and discussions and interviews with authorities at various government agencies and broadcasting centers were arranged.

The study revealed that, despite enormous obstacles and innumerable problems, National Iranian Radio and Television has achieved most of its major objectives and has recently effected a reorganization, with the establishment of two entirely separate radio and television networks, which will provide necessary competition and lead to more efficient operation of the system and more effective programming.

AN ANALYSIS OF MESSAGES CONCERNING FOOD, EATING BEHAVIORS, AND IDEAL BODY IMAGE ON PRIME-TIME AMERICAN NETWORK TELEVISION
Order No. 7818141

KURMAN, Lois, Ph.D. New York University, 1978. 244pp. Chairman: Professor Christine Nystrom

The purpose of this study was to identify, analyze and describe the messages concerning food, eating behavior and ideal body image presented on prime-time American network television. The foods and eating behaviors identified were analyzed for their nutritional value and were also compared with standards set forth by expert nutritionists. The study dealt not only with food-related television messages, but also with body image messages. Is there an "ideal" body image presented on television, and if so, what are the characteristics of television characters who both represent ideal body image and who deviate from the "ideal"? Finally, the study determined whether messages concerning food and eating behaviors conflict with messages concerning ideal body image.

Utilizing a content analysis instrument, established as reliable in a pilot study, two coders analyzed 600 minutes of prime-time, top-ten Nielsen-rated programs and their surrounding and internal commercials. An analysis of the data revealed the following.

In the sample analyzed, a total of 177 references were made to food. Of these, 58 items or 33% were nutritious and 109 or 62% were non-nutritious. Non-nutritious products, but that messages concerning eating behavior are inconsistent with guidelines for sound nutrition.

The findings concerning body image were as impressive. Thin and average body types predominated on television; in 509 instances, for example, there were only 10 cases of obesity. Not only was there a bias toward a particular body image (the thin or average type) but certain prejudices were found to exist in the portrayed relationship of body type to sex, race, and age: members of minority groups, and in many cases, men, were "allowed" to be overweight and/or obese far more often than were females and Caucasians; and infants, children, teens and young adults were rarely portrayed as overweight (and never obese).

Additional television biases concerning body type and personality traits were also identified. Those representing thin and average body type were shown as intelligent, popular, attractive and to some degree wealthy/successful far more often than those representing obese or overweight body types.

In sum, we are presented, on television, with two sets of messages. One set suggests that we eat in ways almost guaranteed to make us fat; the other set suggests that we strive to remain slim. On the subject of food, eating behavior, and body image, television presents its viewers with conflicting messages.

AMERICA'S WINDOW ON THE WORLD: U.S. NETWORK TELEVISION COVERAGE OF INTERNATIONAL AFFAIRS, 1972–1976
Order No. 7822531

LARSON, James Frederick, Ph.D. Stanford University, 1978. 230pp.

The major purpose of the present study is to provide an empirical description of U.S. network television's international affairs coverage from 1972 through 1976. A second purpose is to compare network television coverage of Third World versus developed nations. A third purpose is to explore the influence of the technical structure of international newsgathering--as indicated by presence of network news bureaus, major wire service and newspaper correspondents, national news agencies, and INTELSAT earth stations--on world news coverage by U.S. network television.

Two parallel and related developments during the period following World War II set the context for the present research. First, the evolution of the free flow of information doctrine, leading to current international concern over communication policies and the call by Third World and Non-Aligned nations for a new world information order. Second, the emergence of television as a more important medium for the transmission of international news, in large part through the development and use of satellite and electronic newsgathering technology.

The empirical portion of the study is placed within a broad theoretical framework, based on the chain of news communication from world events to reader or listener perception. The chain provides one means of conceptualizing the numerous influences on U.S. network television's coverage of international affairs. The present study focuses on the first half of the chain, from world events to media image, and examines a subset of the hypothesized influences governing the flow of news through that part of the chain.

Data on network television coverage of international affairs were gathered from the Television News Index and Abstracts, after formally testing the reliability of the Abstracts as a measure of such coverage. Data were coded from a random sample, stratified by year, of approximately 13 percent of all weekday evenings during the 1972–1976 period.

Content analysis of the Television News Index and Abstracts provided data on the extent and certain descriptive dimensions of news coverage given all countries and territories in the world. The description was presented at the story level, newscast level, and in terms of the "news geography" of network television (the countries and territories mentioned in news stories). Additionally, cross-network comparisons were conducted where possible.

After describing network television coverage of international news, the following question was addressed: How does network television's coverage of Third World countries differ from its coverage of developed nations? The data showed that (1) coverage of Third World countries contains a higher proportion of crisis stories than coverage of developed na-

tions, (2) the proportion of crisis stories is higher for all types of stories, but the difference in crisis orientation is most noticeable in the case of filmed reports from overseas, (3) Third World countries appear relatively less often than developed nations in news stories that mention only one country, (4) Third World countries appear most often in stories that mention the U.S. or other developed countries, and (5) countries from the Third World receive less coverage than developed nations.

The final analytical portion of the study tested the relationship between four independent variables, (1) CBS Bureau Location, (2) Newspaper or World News Agency Presence, (3) National News Agencies, (4) INTELSAT Earth Stations, and two dependent variables, (1) Foreign Film Reports and (2) Studio Reports, on the CBS Evening News between 1972 and 1976. At the bivariate level, each of the independent variables has a statistically significant relationship to both dependent variables. Partial correlation analysis showed that Newspaper or World News Agency Presence is relatively more important than the other three independent variables in predicting both foreign film and studio report coverage on CBS.

"MEDIA IMPERIALISM" RECONSIDERED: THE HOMOGENIZING OF TELEVISION CULTURE
Order No. 7822943

LEE, Chin-Chuan, Ph.D. The University of Michigan, 1978. 283pp. Chairman: F. Gerald Kline

The Anglo-American global media hegemony has had a 50 year history. This has become one of the focal points in international politics. This thesis is aimed at examining different theoretical and ideological arguments, clarifying the concepts, sharpening the debate, and assessing the validity of "media imperialism."

This thesis contains six chapters. Chapter I traces the changing perspectives of communication research in national development. Chapter II examines the positive and negative characteristics of liberal and radical perspectives on the global media flow. Following a critique of economic dependency theory, we show that most neo-Marxist literature on "media imperialism" draws heavily on the theoretical analogues of economic dependence and regards the media as tools for mind management by a bourgeois class in interstate and intrastate conflicts. In contrast, non-Marxists recognize (1) the economies of scale of the American media; (2) national media variance; (3) the possibility of mobilizing internal forces to counteract foreign influences; and (4) the cultural benefits of media flow. A "product life cycle" model does not adequately explain the expansion of American multinational media conglomerates. "Media imperialism" is then contrasted with "media diffusion." Technological determinism appears incapable of explaining the global homogeneity of television content structure or media flow. It is suggested that the pattern of world communication flow corresponds to the stratification of the international power structure.

"Media imperialism" is redefined in Chapter III for four levels of generality: (1) the Anglo-American media product exportation; (2) foreign ownership of media outlets; (3) the transfer of dominant broadcasting norms and media commercialism; and (4) the invasion of capitalist worldviews and the subsequent infringement upon the indigenous way of life in the adopting societies. Each dimension, further explicated to reflect many subconcepts, is open to empirical scrutiny. The chapter is designed to canvass a global pattern of media flow, with a focus on the interaction between the Anglo-American media and the Third World.

This larger canvas is followed by two case analyses of Canada (Chapter IV) and Taiwan (Chapter V). They were chosen because they significantly deviate from the theoretical expectations of media dependence. While the threat of foreign media is real and severe to Canada, this does not appear to be the case with Taiwan. Taiwan's problem is the domestic cultural ramification of media amidst obsolete politics and a modern economy.

Chapter VI summarizes the major theoretical points and discusses some of their normative policy implications. To the Third World there seem to be two alternative approaches available to mitigate "media imperialism": a socialist revolution or evolutionary media reforms. The feasibility of these solutions is considered.

IMPAIRED VIEW: TELEVISION PORTRAYAL OF HANDICAPPED PEOPLE
Order No. 7819756

LEONARD, Bonnie Downes, Ed.D. Boston University School of Education, 1978. 218pp. Major Professor: Albert T. Murphy

The purpose of this study was to plumb the depth and dimensionality of our society's view towards the handicapped. Television was selected as the site for the investigation since it provided ready access to cultural assumptions. The focus of the research was the portrayal of handicapped people on television. The definition of handicap selected for the study was taken from Federal Legislation 94-142, which lists certain diagnostic categories of handicap: mentally retarded, hard of hearing, deaf, speech impaired, visually impaired, seriously emotionally disturbed, orthopedically impaired, health impaired, specific learning disabilities.

The universe of data sampled were the adult dramatic shows on Boston television's three major networks: NBC, CBS, and ABC, during prime-time (8-11 p.m.). A preliminary base-line study collected data on the percentage of handicapped characters portrayed on prime-time dramatic shows by screening a sample of a composite week of prime-time programs. An in-depth study of the depiction of handicapped characters examined another sample of dramatic shows in which handicapped characters appeared. This second sample was videotaped and included 26 programs of 34 hours aired over a period of four months. The total number of characters for this sample was 365 (316 non-handicapped and 49 handicapped).

The base-line study of the composite week of television yielded data that reflected a discriminatory view of handicapped people. The percentage (3%) of handicapped characters on television did not even approximate the percentage (20%) of handicapped people that exists in the population at large.

The in-depth study of the depiction of handicapped characters, which utilized a content analysis approach, presented further evidence of discriminatory portrayal. On almost every dimension examined, handicapped characters were distinguished from non-handicapped characters to a significant degree ($p \leq .05$).

Race and gender were the only demographic dimensions that did not differentiate handicapped from non-handicapped. With regard to age, 40% of the handicapped characters were depicted as children and, unrealistically, no handicapped characters were portrayed as over 65. Social class and occupation were distinguishing variables. Handicapped characters were portrayed more often as lower class, unemployed and in low status occupations when at work. However, they were generally not depicted at work or at home, but in institutions and schools. Handicapped characters were excluded from important roles in family life. They were not portrayed as fathers and mothers, or husbands and wives, but as sons and daughters with many portrayed as single, regardless of age.

In their life-stories or dramatic roles, handicapped characters were depicted as victims: of humor, of ridicule and of verbal and physical violence. Hero status was denied handicapped characters. Story ending also distinguished handicapped from non-handicapped, since fewer handicapped characters were given neutral endings. Positive endings sometimes had the disquieting effect of removing the character from the ranks of the handicapped by means of a miracle cure, thus denying the chronicity of the treatment of disability. The large percentage of negative endings for the handicapped reaffirmed their role as victim.

The analysis of the interaction of handicapped characters with non-handicapped characters around the needs of affiliation, nurturance and power revealed awkward, dependent and impotent social relationships. Almost one-half of the handicapped population was distinguished by being included and/or excluded from a desirable group as opposed to only a quarter of the non-handicapped population. Two-thirds of the handicapped population was depicted as being taken care of and most strikingly three-quarters of the handicapped population was portrayed as being submissive in their interactions with other characters.

The findings of physical and personality traits of handicapped characters provided the final strokes of a grim portrait. They were depicted as uncultured and stupid, with little to say. They were presented as defensive, lacking in self-confidence and dependent. Physically, they were shown as passive and weak in comparison to their non-handicapped counterparts. The handicapped on television were seen as impatient and selfish. Identified also as sloppy in dress, the only unpleasant descriptors they avoided were ugly, fat, clumsy and bad.

The uniform direction of all of the findings pointed to one profound conclusion: that television portrays the handicapped as a distinct and stigmatized group.

A STORY A STORY: THE INFLUENCE OF THE MEDIUM ON CHILDREN'S APPREHENSION OF STORIES

Order No. 7823681

MERINGOFF, Laurene Carol Krasny, Ed.D. Harvard University, 1978. 158pp.

While stories have been used throughout history to entertain and transmit information, the specific means for their communication have shifted and proliferated over the years.

This study compares children's apprehension of a story either read to them from an illustrated book or presented as a televised animated film. Two general questions are addressed: 1. Do differences in the structural properties of these media affect how their content is remembered and understood by children? For example, it is hypothesized that film's ability to dynamically depict story actions and, concomitantly, to visually reinforce the corresponding text, will tend to emphasize these events and the enactive features of story characters. In contrast, the discrete static illustrations in books, providing less visual information, may permit greater attention to primarily auditory content, e.g., figurative language. 2. What difference does age make? Increasing apprehension of stories is expected with age, although the appearance of such differences may vary with the specific task demands. The more interesting question is whether any interactions will be evident between age and medium.

It was important that enough similarity exist in the story's content as presented in each medium and yet that some characteristic use be made of each. The African folktale selected (A Story A Story) existed in both media and was unfamiliar to children. In book form the story appeared over 32 pages illustrated with 17 woodcuts. The video format consisted of an animated film adopting the same graphic style as the book illustrations and with a sound-track prepared using the experimenter's voice as narrator. Pilot interviews were conducted to assess the appeal of the story materials and to pretest response measures.

A total sample of 48 public school children participated in the study, 24 each at ages 6.6–8.0 years and 9.0–10.6 years. Equal numbers of boys and girls at each age were randomly assigned to one of the media and presented the story once. All children were individually tested by the experimenter.

Multiple response measures were used. For example, several measures tapped learning of the story content as presented including children's verbal recall of the story and their recognition of peripheral visual and auditory content. To discern learning which might go beyond the explicit story content, children were asked to make a number of story-related inferences (e.g., about various attributes of characters and events) and then to account for them. Gesturing behavior accompanying retelling of the story and conversation initiated during the story presentation were also monitored. Scores derived for children's verbal recall of story content (actions, dialogue and figurative language) were each subjected to a two-way analysis of variance. Chi-square analyses were used for the remaining data.

Although preliminary, the findings offer evidence of significant differences in children's responses to comparable story material as presented in these alternative formats. For example, children exposed to the televised story reported: i– significantly higher verbal recall of story actions; ii– more accurate recognition of peripheral visual information among older children; and iii– significantly greater reliance upon visualized content (e.g., character's appearance) as the bases for story-related inferences. More illustrative gesturing also accompanied their story recounting. The picture book delivery revealed a different set of consequences, including: i– significantly higher verbal recall of figurative language; ii– more accurate recognition of incidental auditory content; and iii– significantly greater use made of textual content (e.g., dialogue) and outside-story knowledge as sources of information for making inferences. Significantly more conversation was initiated during the story delivery. The extent to which age differences appeared depended upon the demands of given response measures. However, there was little indication of interactions between age and medium.

If media differ consistently in the content they convey more effectively, then, conceivably, children repeatedly exposed to a given medium (like television) may be accumulating experience with some kinds of information more than others and cultivating the particular skills required to extract this information from the modality(ies) in which it is represented. The findings of this research have potential application for cognitive developmental theory, for producers of media materials and for educators using these materials with children.

CREATING CONCEPTS OF REALITY: MEDIA REFLECTIONS OF THE CONSUMER MOVEMENT

Order No. 7817687

NEWSOM, Douglas Ann Johnson, Ph.D. The University of Texas at Austin, 1978. 335pp. Supervisor: Alan Scott

The specialized media of social movements reflect the concerns of pressure groups. These pressure groups have an impact on the mass media because they generally offer information with an aura of conflict or controversy. By professional media judgment such information is defined as news. Thus, the picture of what is going on in society offered by the mass media is a reflection of those issues pressure groups have been able to bring to the attention of the mass media. The concept of what is happening presented to the public at large, then, is a created reality.

To illustrate this, newsletters from the oldest national consumer organization in the nation, National Consumers League, were compared with Time magazine over a 43-year period: 1934–1977. There is a significant difference in the issues of concern to the consumer activist group and consumer issues reported in the mass medium. It is the more dramatic, more controversial generalized-in-interest concerns of a social movement that are picked up by the mass media which report such issues only in a very superficial form, ignoring the more intricate policy changes members of the social movement seek.

The movement first builds a network with its specialized media, a network that helps to create a climate of public opinion. Mass media are seldom attracted to issues in the early stages of a social movement. Interest in the movement by the mass media is generated at first by actors and events. As the movement matures, the mass media will report issues raised by concerns of the movement, and eventually the mass media help to institutionalize the movement by establishing special news slots for the issues raised by the movement.

The differences in the way consumer literature, here the National Consumers League Bulletin, viewed the concerns of the social movement and the way the concerns were presented to the audiences of a mass medium, in this case the national news magazine, Time, specifically were in the following areas. Coverage in both mediums reflected an interest in personal finance, personal liberties, health, environment and poverty. But Time's order of priority for attention to these was personal finance, personal liberties, environment, health, education and poverty. The NCLB gave attention to health first, then personal finance, the consumer organization itself, personal liberties, poverty, product quality and safety. Time ignored until recent years the consumer activists' interest in a national government consumer agency, and did emphasize the more spectacular consumer concerns such as crime-law, drug abuse, and nuclear power. Additionally, Time's approach was different, particularly early in the movement, when attacks on the establishment were recorded but in a negative presentation, using spokespeople for the institutions as sources to the exclusion of consumer spokespersons. Also, the news magazine emphasized events and issue/events of the social movement itself and not the policy changes activists in the movement wanted.

The concept of the reality of the movement is then created by the particular medium for its audiences, the public at large getting the view from the mass medium.

Nevertheless, the mass media seem to have a role in social change through their recognition of the concerns of a social movement to the point of actually aiding in the institutionalization of the movement, one way of absorbing conflict into the system.

THE BRITISH OPEN UNIVERSITY: A STUDY IN BROADCAST EFFECTIVENESS

PEDERSEN, Robert George, Ph.D. University of Washington, 1978. Chairperson: Professor Alex S. Edelstein

The purpose of this dissertation was to critically analyze the use of broadcasting at the British Open University in order to answer the question: Was broadcasting being used effectively?

The dissertation had a two-part organization. The first segment was descriptive. The Open University was described in its relation to the current world-wide movement to develop distance learning systems and to incorporate newer media into these systems. Also, the origins of the Open University were explored, mainly in terms of the political, economic, and social factors important in shaping the original conception of the institution and its later modifications.

Though radical in nature, the Open University was seen as a development bearing many similarities in purpose and design to distance learning systems throughout the world. In character, it owed a great deal to British adult education tradition; it was one of many British attempts to bring education to the educationally deprived. Also, the Open University bore many resemblances to present day British educational institutions. Nevertheless, there was no doubt that the Open University was the most innovative development in British adult education of the past half century.

The second segment of the dissertation was analytical. The role of broadcasting was scrutinized with special reference to efforts to monitor and evaluate broadcasting activities made by the Open University's research unit, the Institute of Educational Technology (IET).

The central finding of the dissertation was that it was impossible to judge whether broadcasting was being used effectively at the Open University because IET research efforts had not produced appropriate data. IET studies were designed to produce data useful in improving the broadcasting system, not in making an overall assessment. (IET efforts were formative, not summative.)

Discussion of the criteria pertinent to making such an assessment and the data needed with relation to these criteria led to the formulation of 11 criteria, termed indicators of effectiveness. These indicators, the author believes, would provide a realistic measure of the effectiveness of broadcasting at the Open University if analyzed in relation to appropriate data. The indicators of effectiveness were:

1. The extent to which students learned from programming. 2. The degree to which the uniqueness and potentialities of broadcasting were utilized. 3. Viewing/listening figures. 4. Positive-negative student reaction figures. 5. Quality of the broadcast feedback system. 6. The extent to which established authorities, experts and people of eminence were used on programs. 7. Dropout rate. 8. The extent to which broadcasting caused students to feel part of a university corporate body and in touch with its instructors. 9. The number of students who originally registered as a result of watching/listening to programming. 10. The estimated size of the non-student broadcast audience. 11. Degree of cost effectiveness.

AUDIENCE INFLUENCE ON THE PROGRAMMING OF SESAME STREET FROM 1969 THROUGH 1975

Order No. 7821833

POGGI, Patricia May, Ed.D. Columbia University Teachers College, 1978. 334pp. Chairman: Professor Phil C. Lange

This study did three things: (1) It indexed the Quarter Annual Reports written by Children's Television Workshop to the United States Office of Education about Sesame Street from 1969 through 1975. (2) It analyzed these Quarter Annual Reports for evidence that criticism in periodical literature--pro and con--had influenced the programming and decision making policies

of the Children's Television Workshop during that time. (3) It then analyzed the criticisms in periodic literature for the audiences that were involved, both as writers of and recipients of that criticism.

Since Children's Television Workshop, the producers of Sesame Street, uses a systems approach operational model that utilizes children's feedback to influence its programming, it was hypothesized that other audience groups would also generate critical feedback that would influence programming and policy decisions. It was also hypothesized that the Quarter Annual Reports, which are the official vehicles of accountability to the major sponsor, the United States Office of Education, would identify such critical reactions; and correlation of them with programming and policy decisions could be made. These hypotheses were not supported by the findings of this study.

The appendices include (1) the index, both subject listing and proper name listing, for the Quarter Annual Reports from 1969 through 1975, and (2) the list of one hundred eighty-seven books and articles analyzed for audience criticism with their coding for year of publication, staff affiliation of the writer, audience category of the writer, theme category, medium of publication, target reading audience, whether the article was primary research, secondary research, or opinion, attitude of the author, and whether the author's name, or the magazine in which the article appeared, if the article was not bylined, was listed in any Quarter Annual Report.

Since the study reported considerable mention of persons and organizations in the Quarter Annual Reports in relation to Sesame Street, and since this study now has already indexed the Reports for names and topics the researcher has suggested further research into relationships in the Quarter Annual Reports. The function of the Quarter Annual Reports invite further research. Other research could examine the audience types and influence that are evident in the more direct criticisms of Sesame Street in letters, records of conversations, minutes of committee meetings, etc., which were not the focus of the present study.

THE NARRATIVE CAPABILITIES OF PROSE AND FILM
Order No. 7817700

REITZ, Carolyn Lee, Ph.D. The University of Texas at Austin, 1978. 243pp. Supervisor: Anthony C. Hilfer

Inquiry into the relationship between prose and film narrative has heretofore been haphazard and uneven in quality. Much of the scholarship has considered only the adaptation phenomenon of "novel-into-film," usually aiming not at systematic analysis of the two media but at a prescriptive notion that the "good" film adaptation is true to its source in action, tone, style, and theme. Other commentary has only shallowly explored the differences between the two media, pointing to film's immediacy, multiple authorship, and set pace, for instance, in order merely to distinguish it from literary works. Based on the belief that the most profitable examination of the relationship between the two media must focus on narration--for this is the major point of their intersection--this study attempts to analyze the accommodations offered to the narrative act by each medium.

The opening chapter of the study considers the critical attitudes implicit in existent commentary on the novel-film relationship. Chapter Two, designed as a cornerstone for the comparative analysis which occupies the remainder of the study, examines the major differences between the two narrative vehicles: their authorship; their means of production; their presentation to an audience; and, most importantly, their means of signification. The chapters which follow use the semiological foundation established in Chapter Two as the basis for exploring the narrative potential of film and prose with regard to the elements of time, space, and point-of-view. In each of these chapters the theoretical principles advanced are then employed in an illustrative analysis of The Magnificent Ambersons (Booth Tarkington's novel of 1918 and Orson Welles's film of 1942).

THE RELATIONSHIPS AMONG INFORMATION CHARACTERISTICS AND SEX-ROLE PORTRAYAL IN NETWORK TELEVISION ADVERTISEMENT Order No. 7823349

SCOTT, Nan Elizabeth, Ph.D. The University of Tennessee, 1978. 99pp. Major Professor: Judith L. Kuipers

The purpose of this study was to provide an analysis of the relationship between the information content that television advertisement provides the consumer and the level of stereotypic sex-role characterization employed within the advertising message. The relationship was developed further by distinguishing between advertisements for "search" goods, the qualities of which can be assessed prior to purchase, and "experience" goods, which possess qualities that only can be evaluated after purchase. Four viewing time segments were designated. The levels of information content and sex-role characterization associated with these specific time segments were investigated. It was hypothesized that an inverse relationship would exist between the level of information content (factual to misleading) and the level of sex-role stereotypic character portrayal (non-traditional to sexist) found in the advertisements. It was hypothesized further that search product advertisement would be more informative and less stereotypic in character portrayal when compared with advertisements for experience products. The sample consisted of 321 advertisements videotaped from the following viewing time segments: daytime afternoon, prime time, news, and sports programming. Two scales, the Information Content Scale and the Sex-Role Characterization Scale, were employed by trained raters to rate each advertisement in the sample. Advertisements were coded by a trained coder as either search or experience according to the nature of the product advertised.

The ratings were analyzed by the use of t tests, analyses of variance, and correlational techniques. Low information content and more sex-role stereotypic characterization were associated with experience good advertisement. Search good advertisement was characterized by higher information content and less sex-role stereotypic character portrayal. The levels of information content and sex-role characterization were consistent across all four time segments.

Copies of the dissertations may be obtained by addressing your request to:

University Microfilms International
300 North Zeeb Road
Ann Arbor, Michigan 48106

or by telephoning (toll-free) 1-800-521-3042